

Madrigals

Book XII

Propempticon –
Songs of Farewell



Clive Strutt

Cover illustration: Anne Boleyn and her brother George, Lord Rochford in 1536 from *Yesterday's News*.

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Composer's Note

This final book of madrigals for SATB choir comprises fifteen pieces and the work of thirteen different poets has been set. A variety of formal compositional techniques has been employed, in some instances harking back to techniques used in the earlier eleven books of madrigals.

In Book XII the first madrigal is a simple song set to a text by Richard Watson Dixon and lasts a mere 39 seconds.

Madrigal 2 is *Calligramme* and it is formed in two consecutive musical palindromes, setting *Farewell, Sweet Groves* by George Wither. The calligramme of the title does not refer to the music but to the trapezoidal shape that appears on the page where the poem is printed.

Madrigals 3 and 4 are settings of words by George Herbert, viz. *Paradise*, and the echo poem, *Heaven*.

Then comes the first of two triptychs, entitled respectively 'On Love' and 'Sleep'. Each follows a similar constructional pattern, in which two related poems are followed by a third piece that simply combines the two preceding ones resulting in a simultaneous performance.

Madrigal 5 *Passacaglia I* — per due voci — is a setting of Christopher Marlowe's *The Passionate Shepherd to his Love*, and Madrigal 6 immediately following is *The Nymph's Reply to the Shepherd* by Sir Walter Raleigh. Madrigal 7 of the first triptych, *On Love*, is a simultaneous combination of these two previous pieces.

Madrigals 8, 9 and 10 are unrelated to each other. No. 8 *Rest* (Petrarchan Sonnet) sets a poem by Christina Rossetti; No. 9 *Protasis, Lament and Epitaph* bring together *Stanzas* composed by Queen Anne Boleyn after her condemnation to death, with *Epitaph Farewell, my Lute* by her brother Lord Rochford, composed on the eve of his execution; and No. 10 *A Ballad of Dreamland* is by Algernon C. Swinburne.

'On Sleep', the second of the two triptychs, follows. Madrigal 11, *Sleep*, to a text by Samuel Daniel and *Care-charming Sleep* (a Syzygy) to a poem by John Fletcher, as Madrigal 12, are combined as Madrigal 13.

Madrigal 14 is Rondeau *In After Days* by H. Austin Dobson, and the final piece of the book is Madrigal 15 entitled *Epitaph: Margaritae Sorori* by W. E. Henley.

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“Songs of Farewell”

(Duration: 40' 20")

(by CLIVE STRUTT)

1. “Song” (Richard Watson Dixon)

(Duration: 39")

Animato (m.m. $\text{♩} = 80$)

mp *cresc.* *mf* *dim.* *mp* *mf*

v.1 The fea-thers of the will-ow Are half of them grown yel-low A-

v.2 The thi-stle now is old-er, His stalk be-gins to moul-der His

mp *cresc.* *mf* *dim.* *mp* *mf*

(v.1) -bove the swell-ing stream; And rag-ged are the bush-es, And

(v.2) head is white as snow; The bran-ches all are bar-er, The

f *dim.* *mp*

(v.1) rus-ty now the rush-es, And wild the cloud-ed gleam. (D.C. for v.2)

(v.2) lin-net's song is ra-rer, The ro-bin pi-peth now. FINE

cresc. *f*

PALINDROME I

2. "Farewell, Sweet Groves" (George Wither)
(CALLIGRAMME formed in two consecutive palindromes)

Moderato (mm ♩ = 76) (DUR 3' 46")

S A
f Fare---well, Sweet groves to you; You hills that high-est dwell,
 And all you hum-ble vales, a-dieu. You wan-ton brooks and so-li-ta-ry
 rocks, My dear com--pa-nions all, and you, my ten-der
 flocks! Fare-well, my pipe, and all those plea-sing songs, whose mov-ing strains

T B

S A *mf* *ppp*

De-light-ed once the fair - - - est nymphs that dance up - on the plains; - You

T B *mf* *ppp*

S A *f* *mp sub.* *ff* *p subito*

dis-con-tents, whose deep and ev-er-dead-ly smart, Have,

T B *f* *mp sub.* *ff* *p subito*

S A *Adagio* *(♩=80)* *mp*

with-out pi-ty broke the tru-est heart; Sighs, tears and ev-ery sad an-noy

T B *mp*

S A *Tempo come primo (♩=76)* *dim.* *cresc.* *f* *dim.* *mp*

That erst did with me dwell, And all oth-er's joy, Fare - - - well!

T B *cresc.* *f* *dim.* *mp*

S A *p.* *cresc. poco a poco* *mf* *dim.* *mp*

[v.2] A-----dieu, Fair shep-herd-ess-----es; Let gar-lands of sad

T B *p.* *cresc. poco a poco* *mf* *dim.* *mp*

S A *mf mp sub.* *cresc.* *mf*

yew A-dorn your dain-ty gol-den tress-es. I that loved you, and

T B *mf mp sub.* *cresc.* *mf* *pp crescendo poco a poco*

S A *mf* *f*

of-ten with my quill Made mus-ic that de-light-ed foun--tain,

T B *mf* *f*

S A (Half-bar) *mp* *pp sub.* *cresc.* *f*

grove, and hill: I, whom you loved so, and with a sweet and

T B *mp* *pp sub.* *cresc.* *f*

S A *dim.* *p* *cresc.* *f*

chaste—em-brace.— (Yea,— with a thou--sand ra--rer—

T B *dim.* *p* *cresc.* *f*

S A *dim.* *p* *cresc.*

fav--ours) would vouch-safe— to grace. I now— must leave— you

T B *dim.* *p* *cresc.*

S A *mf* *dim.* *ff*

all— a-lone, of— love to plain;— And— ne-ver pipe nor ne-ver sing—

T B *mf* *dim.* *ff* *p*

(Half-bar) *Adagio lamentoso* (mm ♩=80) *Tempo come primo* (♩=76)

S A *pp* *f*

a-gain,— I— must, for e-ver--- more, be gone, And— there--

T B *f* *pp*

Adagio inconsolabile (m.m. ♩ = 80)

S
A

dim. ----- mp cresc. ----- f

--fore bid I you, And ev-ery one, A--dieu.

T
B

dim. ----- mp cresc. ----- f

3. "Paradise" (George Herbert)

(Dur: 2'25")

Molto Moderata, alla preghiera (m.m. ♩ = 56)

$\leftarrow \text{♩} = \text{♩} \rightarrow$

mp cresc. ----- f mp

v.1 I bless thee, Lord, Be---cause I GROW A---mong the trees, which

v.2 What op--en force, or hid--den CHARM Can blast my fruit, or

v.3 In---close me still for fear I START; Be to me ra--ther

v.4 When thou dost great-er judg--ments SPARE, And with thy knife but

v.5 Such sharp-ness shows the sweet--est FR(I)END, Such cut--tings ra--ther

mp cresc. ----- f mp

$\leftarrow \text{♩} = \text{♩} \rightarrow$ $\leftarrow \text{♩} = \text{♩} \rightarrow$

(v.1) in a ROW To thee both fruit and or--der OW(E). } Da Capo

(v.2) bring me HARM, While the in--clo--sure is thine ARM: } for

(v.3) sharp and TART, Than let me want thy hand and ART. } verses

(v.4) prune and PARE, E'en fruit-ful trees more fruit-ful ARE: } 2-5

(v.5) heal than REND, And such be-gin--ning touch their END. } fine

4. "Heaven" (George Herbert)

Moderato (m.m. $\rho = 72$)

(Dur.: 2'25")

Echo Chor. { S A

O, who will show me those de-lights on high? Thou

T.B. all'unisono

cresc. mp f pp

(ECHO CHORUS)

S A

No.

T B

dim. mp pp Ten. divisi mp

E-cho, thou art mor-tal, all men know. Wert

S A

Leaves.

T (div.) B

cresc. poco a poco f dim. molto pp mp

thou not born a-mong the trees and leaves? And

B

cresc. poco a poco f dim. molto pp divisi mp

SOLO CHORUS

Soprano: *f* *pp*

Alto: *f* *pp*

Bide. _____

Tenor: *cresc.* *f dim. molto* *ppp* *mp* *ppp* *mp*

Bass: *cresc.* *f dim. molto* *ppp* *mp*

are there a-ny leaves that still a--bide? What

Tenori all'unisono

(ECHO CHORUS)

Soprano: *f* *ppp*

Alto: *f* *ppp*

(sop. all'unisono)

(alti divisi)

Ho-ly.

Tenor: *cresc.* *mf* *f dim.* *pp* *p*

Bass: *cresc.* *mf* *f dim.* *pp* *p* (Bassi all'unisono)

leaves are they? im--part the mat-ter whol--ly. Are

(ECHO CHORUS)

Soprano: *f* *ppp*

Alto: *f* *ppp*

Yes. _____

Tenor: *cresc.* *mf* *f* *p* *ppp* *mp* *cresc.*

Bass: *cresc.* *mf* *f* *p* *ppp* *mp* *cresc.*

ho-ly leaves the E-cho, then, of bliss? Then tell me, what is

(ECHO CHORUS)

S A

f

ppp

Light.

that sup-reme de-light? Light to the mind; what shall the

T B

f dim.

mp

cresc.

(Half-bar) (ECHO CHORUS)

S A

f

ppp

Joy.

will en-joy? But are there cares and bus-iness with the

T

f

ppp

div.

unis.

cresc.

B

f

ppp

div.

cresc.

S A

f

ppp

Lei-----sure.

plea-----sure? Light, joy and lei-sure; but

T

f dim.

ppp

divisi

cresc.

mf

f

mp

B

f dim.

ppp

divisi

cresc.

mf

f

mp

-10-

divisi. *f* dim. *ppp*

Ev-----er.

f dim. *ppp*

cresc. *f* *ppp*

shall they per--se--ver?

cresc. *f* *ppp*

TRIPTYCH I – On Love

5. PASSACAGLIA I (per dui voci): “The Passionate Shepherd to his Love” (PASTORAL) (Christopher Marlowe)

Animato (m.m. $\text{♩} = 108$) (Duration: 2'07")

mf *f* *mf*

Come live with me and be my love, And we will all the plea-sures prove. That

hills and val-leys, dale and field, And all the crag-gy moun-tains

B $\text{♩} = \frac{3}{4}$

T *mp* *cresc.* *mf*
yield. [v.2] There will we sit — up — on the rocks And see the shep-herds feed their flocks, —

B *mp* *cresc.*

(Part-bar) *cresc.* *f* *dim.* *mp*
— By shal-low ri -- vers, — to whose falls — Me -- lo - dious birds sing ma - dri - gals. —

B *cresc.* *f* *dim.* *mp*

(Part-bar) $\leftarrow \text{♩} = \text{♩} \rightarrow$ (m.m. ♩ = 72) *cresc.* *f* *mp* *cresc.*
[v.3] There will I make thee beds — of ro - ses — And in thou - sand fra - grant

B *cresc.* *f* *mp* *cresc.*

T *mf* *cresc.* *f*
po - sies, — A cap of flowers, and a kir - tle — Em - broi - dered all with

B *mf* *cresc.* *f*

T *dim.* *p* *mp* *p*
leaves of myr - tle. [v.4] A gown made of the fi - nest wool, — which — from our

B *dim.* *p* *mp* *p*

pret-ty lambs we pull, Fair - li-nèd slip-pers for the cold, - With


buc-kles of the pur-est gold. [v.5] A belt of straw and iv-y buds With

co--ral clasps and am--ber studs: And if these plea-sures may thee - move,

Come live with me and be my Love. [v.6] Thy sil--ver dish-es for thy meat. As

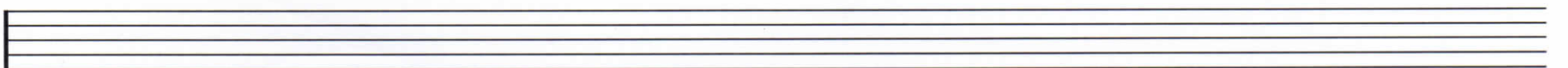
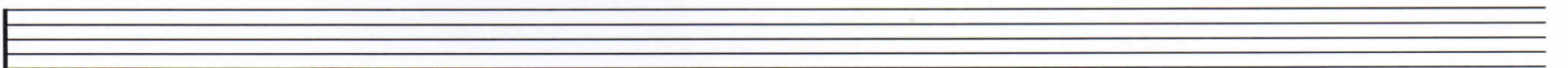
pre--cious as the gods do eat, Shall on an i--vo-ry ta-ble be Pre---

T 
B 
--pared each day_ for_ thee_ and me. [v. 7] The shep-----herd_

T 
B 
swains_ shall dance_ and sing_ for thy de--light each_ May - morn-

T 
B 
-ing. If_ these de-lights_ thy mind_ may_

T 
B 
move, Then live_ with me_ and be_ my love.



6. "The Nymph's Reply to the Shepherd"
(Sir Walter Raleigh)

Animato (m.m. ♩ = 108)

mp cresc. poco a poco - - - mf

[v.1] If all the world and love were young And truth

mp cresc. poco a poco - - - mf - - - - f dim. - - - mp cresc. - - -

in ev-ery shep-herd's tongue these pret-ty plea-sures might me move,

f mp

To live with thee and be thy love.

f dim. - - - p

[v.2] Time drives the flocks from field to fold When ri-vers rage, and

cresc. - - - - f sf

cresc. - - - - f sf

dim. --- mp

S rocks grow cold; And Phil-o-mel be-com-eth dumb; The rest com-plains of

A dim. --- mp

(part-bar)

S cresc.

cares to come. [v.3] The flowers do fade, and wan-ton fields To way-ward win-ter

A cresc.

S f

reck-on-ing yields; A ho-ney tongue, a heart of gall, Is fan-cy's spring, but

A f

dim. --- mf --- mp, $\leftarrow \text{♩} = \text{♩} \rightarrow$ cresc. --- $\leftarrow \text{♩} = \text{♩} \rightarrow$ f

S sor-row's fall. [v.4] Thy gowns, thy shoes, thy beds of ro-ses, Thy cap, thy kir-tle

A dim. --- mf --- mp, cresc. --- f

dim. --- mf --- mp --- p mf

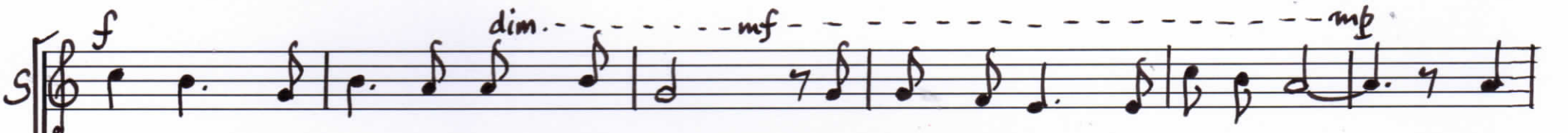
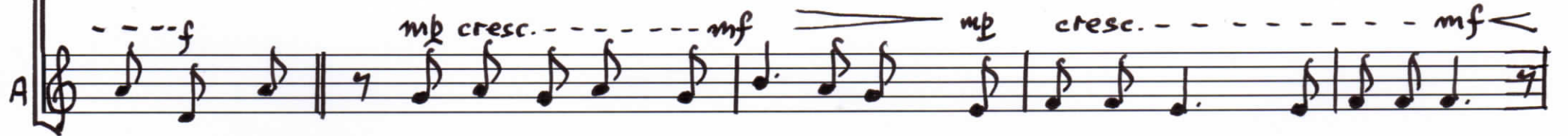
S and thy po-sies, Soon break, soon wi-ther, soon for-got-ten; In fol-ly ripe, in rea-

A dim. --- mf --- mp --- p mf

(part-bar)



-son rot-ten. [v.5] Thy belt of straw and i-vy buds, Thy co-ral clasps and am-ber studs,



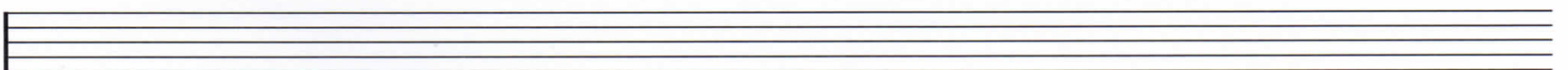
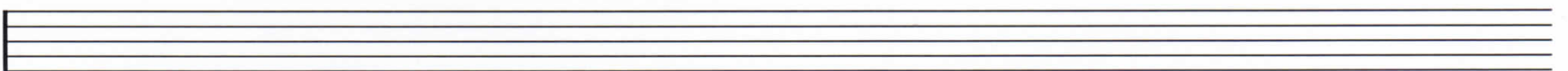
All these in me no means can move, — To come to thee and be thy love. — [v.6] But



could youth last, and love still breed, Had joys no date, nor age — no need, Then



these de-lights my mind might move To live with thee and be thy love. —



7. PASSACAGLIA II (PASTORAL)

(per quattro voci founded on a 13th century *CHANSON a REFRAIN* melody)
(A simultaneous combination of No. 5 "The Passionate Shepherd to his Love"
by Christopher Marlowe, and No. 6 "The Nymph's Reply to the Shepherd"
by Sir Walter Raleigh)

(Dur^a: 2'07")

Animato *mf* (m.m. $\text{♩} = 108$)

f *mf*

Come live with me and be my love, And we will all the plea-sures prove_ That

mp [v.1] If_

mp [v.2] hills and val-leys, dale and field,- And all the crag-gy moun-tains yield. There will we sit_ up--

cresc. poco a poco *mf*

all the world and love

cresc. poco a poco *mf*

cresc. *mf*

--on the rocks And see the shep-herds feed their flocks,- By shal-low ri--vers,--

cresc. *mf*

S *f* *dim.* *mp* *cresc.*
 were young — And truth — in ev-ery shep-herd's

A *f* *dim.* *mp* *cresc.*
 to whose falls — Me-lo-dious birds sing ma-dri-gals. — There will I make thee

T *f* *dim.* *mp* *cresc.* (m.m. $\text{♩} = 72$)
 to whose falls — Me-lo-dious birds sing ma-dri-gals. — There will I make thee

B *f* *dim.* *mp* *cresc.*
 to whose falls — Me-lo-dious birds sing ma-dri-gals. — There will I make thee

S *f* *mf*
 tongue — these — pretty plea-sures — might — me move, — To live —

A *f* *mf*
 tongue — these — pretty plea-sures — might — me move, — To live —

T *f* *mp* *cresc.* *mf*
 beds — of ro-ses — And in thou-sand fra-grant po-sies, — A

B *f* *mp* *cresc.* *mf*
 beds — of ro-ses — And in thou-sand fra-grant po-sies, — A

S
with thee and be thy love.

A
with thee and be thy love.

T
cap of flowers, and a kir-tle, — Em-broi-dered all with leaves of myrtle.

B
cap of flowers, and a kir-tle, — Em-broi-dered all with leaves of myrtle.

S
(v.2) Time drives the flocks from field — to fold When ri-vers rage, and —

A
(v.2) Time drives the flocks from field — to fold When ri-vers rage, and —

T
(v.4) A gown made of the fi-nest wool, — which from our

B
(v.4) A gown made of the fi-nest wool, — which from our

dim. ----- mp

S rocks grow cold; And Phi-lo-mel be-co-meth dumb; The

dim. ----- mp

A

T pret-ty lambs we pull, Fair - li--nèd slip-pers

mp

B

rest com---plains of cares to come. [v.3] The flowers do

mp

A

T for the cold, With buc-kles of the pur-est gold. [v.5] A bolt of

mp

B

cresc. -----

cresc. -----

S
fade, and wan-ton fields To way-ward win-ter_ reck-on-ing yields;_ A

A
straw and i-vy buds_ With co----ral clasps and am-----ber studs:—

T
dim. ———

B
dim. ———

S
hon-ey tongue, a heart of gall,—Is fan-cy's spring,—but sor---row's

A
dim. ———

T
mp crescendo ——— poco ——— a ——— poco ——— mf ———

B
mp crescendo ——— poco ——— a ——— poco ——— mf ———

And if ——— these plea-sures may thee move, Come live with

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. The score is written on five systems of staves. The key signature is B-flat major (two flats). The time signature is 3/4. The lyrics are written below the vocal staves.

System 1:

- Soprano:** *mp* $\leftarrow \text{♩} = \text{♩} \rightarrow$ *cresc.* $\leftarrow \text{♩} = \text{♩} \rightarrow$ *f* *dim.*
- Lyrics:** fall. [v.4] Thy gowns, Thy shoes, Thy beds of ro--ses, Thy cap thy kir-----tle
- Alto:** *mp* *cresc.* *f* *dim.*
- Tenor:** *f* *mp* *cresc.*
- Bass:** *f* *mp* *cresc.*

System 2:

- Lyrics:** me and be my Love. [v.6] Thy sil-----ver dish-es for thy meat As

System 3:

- Soprano:** *mf* *mp*
- Lyrics:** and thy po---sies Soon break, soon wi--ther, soon for-got-ten;
- Alto:** *mf* *mp*
- Tenor:** *mf* *dim.*
- Bass:** *mf* *dim.*

System 4:

- Lyrics:** pre---cious as the gods do eat, Shall on an i--vo-ry ta-ble be Pre--

S *mf* *f* *mf* *f* *dim.* ---
 In fol-ly ripe, in rea-son rot-ten. [v.5] Thy belt of straw and i----vy buds, Thy

A *mf* *f* *mf* *f* *dim.* ---
 -pared each day for thee and me. [v.7] The shep-----

T *mp cresc.* *mf dim.* *p* *cresc.* ---
 -pared each day for thee and me. [v.7] The shep-----

B *mp cresc.* *mf dim.* *p* *cresc.* ---
 -pared each day for thee and me. [v.7] The shep-----

S *mf*
 co-ral clasps and am-ber studs, All these in me no means can move, —

A *mf*
 co-ral clasps and am-ber studs, All these in me no means can move, —

T *f* *mf*
 -----herd swains shall dance and sing for thy

B *f* *mf*
 -----herd swains shall dance and sing for thy

(Part-bar)

S *dim.* *mp* *cresc.*
To come to thee and be thy love ——— [v6] But could youth last, and

A *dim.* *mp* *cresc.*

T *dim.* *p*
de--light each May ——— morn-ing. ———

B *dim.* *mp* *mf* *p*

S *f* *dim.*
love still breed, Had joys no date, nor age — no need, Then

A *f* *dim.*

T *mf cresc.* *f* *dim.*
If ——— these de-lights ——— thy mind ——— may — move, — Then

B *mf cresc.* *f* *dim.*

S *mf* *mp* *p*
these de-lights my mind might move To live with thee and be thy love. —

A *mf* *mp* *p*
live — with me — and be — my Love. —

T *mf* *mp* *p*
live — with me — and be — my Love. —

B *mf* *mp* *p*
live — with me — and be — my Love. —

8. "Rest" (Petrarchan Sonnet)
(Christina Rossetti)
(Dur^o: 2'54")

Andante (m.m. ♩ = 72)

S *pp* *f* *p*
O Earth, lie hea-vi-ly — up-on her eyes; —

A *pp* *f* *p*
O — Earth, lie hea-vi-ly — up-on her eyes; —

T *pp* *f* *p*
O — Earth, lie hea-.....vi--ly up-on her eyes; —

B *pp div.* *unis.* *f* *p*
O — Earth, lie hea-.....vi--ly up-on her eyes; —

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) in B-flat major, 4/4 time. The lyrics are: "Seal her sweet eyes wea---ry of watch--ing".

Staff S (Soprano): *pp dolce* (first measure), *cresc. --- p* (second measure), *mp* (third measure). Lyrics: Seal her sweet eyes wea---ry of watch--ing.

Staff A (Alto): *pp dolce* (first measure), *cresc. --- p* (second measure). Lyrics: Seal her sweet eyes wea---ry.

Staff T (Tenor): *pp dolce* (first measure), *cresc. --- p* (second measure). Lyrics: Seal her sweet eyes wea---ry of.

Staff B (Bass): *pp dolce* (first measure), *cresc. --- p* (second measure). Lyrics: Seal her sweet eyes.

Below the staves are two empty musical staves.

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) in B-flat major, 4/4 time. The lyrics are: "Earth; Lie close a-round her; of watch-ing, Earth; Lie close a-round her; wea---ry of watch-ing, Earth;".

Staff S (Soprano): *dim. --- p* (first measure), *mf* (second measure), *dim. --- p* (third measure). Lyrics: Earth; Lie close a-round her;

Staff A (Alto): *mp* (first measure), *p* (second measure), *mp* (third measure). Lyrics: of watch-ing, Earth; Lie close a-round her

Staff T (Tenor): *mf* (first measure), *dim. --- mp* (second measure), *cresc. --- mf* (third measure). Lyrics: watch--ing, Earth; Lie close a-round her;

Staff B (Bass): *p* (first measure), *cresc. --- mf* (second measure), *mp* (third measure). Lyrics: wea---ry of watch-ing, Earth;

Below the staves are two empty musical staves.

Poco a poco accelerando

cresc.

f

leave no room for mirth With its harsh laugh-ter, with

p. cresc.

f

leave no room for mirth With its harsh laugh-ter

cresc.

f

leave no room for mirth With its harsh laugh-ter, with

p. cresc.

f

leave no room for mirth With its harsh laugh----

(Half-bar)
(accel.)

cresc.

ff

Tempo come primo

p divisi

unis.

its harsh laugh-ter, Nor for sound of

cresc.

ff

with its harsh laugh-ter, Nor for sound of

cresc.

ff

its harsh laugh-ter, Nor for sound of

cresc.

ff

ter, With its harsh laugh-ter, Nor for sound of

S
sighs, — nor for sound of sighs. — She hath no ques-tions —

A
sighs, — nor for sound of sighs. — She hath no ques-tions —

T
sighs, — nor for sound — of sighs. — She hath

B
sighs, — nor for sound — of sighs. — She hath

S
Cur-----tained with a bless-èd dearth of all that

A
Cur-----tained with a bless-èd dearth of all that

T
no re-plies, Hushed in and cur-tained with a bless-èd dearth Of

B
no re-plies, Hushed in and cur-tained with a bless-èd dearth Of

S *f* *dim.* *mf* *subito*
 irked her from the hour of birth; With still-ness that is al-most

A *f* *dim.* *mf* *subito*
 irked her from the hour of birth; With still-ness that is al-most

T *f* *dim.* *mf* *subito*
 all that irked her from the hour of birth; With still-ness that is al-most

B *f* *dim.* *mf* *subito*
 all that irked her from the hour of birth; With still-ness that is al-most

S *mp* *sfz* *mp* *mf* *sfz*
 Pa-ra--dise. Dark-ness more clear than noon-day hol--deth her,

A *mp* *sfz* *mp* *mf* *sfz*
 Pa-ra--dise. Dark-ness more clear than noon-day hol--deth her,

T *mp* *sfz* *mp* *mf* *sfz*
 Pa-ra--dise. Dark-ness more clear than noon-day hol--deth her,

B *mp* *sfz* *mp* *mf* *sfz*
 Pa-ra--dise. Dark-ness more clear than noon-day hol--deth her,

S *ppp* *mf* *cresc.*
 Si-lence more mus-i-cal than a-ny song;— E-ven her ve--ry

A *ppp* *mf* *cresc.*
 Si-lence more mus-i-cal than a-ny song;— E-ven her ve--ry

T *ppp* *mf* *cresc.*
 Si-lence more mus-i-cal than a-ny song;— E-ven her ve--ry

B *ppp* *mf* *cresc.*
 Si-lence more mus-i-cal than a-ny song;— E-ven her ve--ry

S *f* *dim. molto* *p* *mp*
 heart has ceased to stir; On-til the morn-ing of E--ter-ni-ty her rest shall

A *f* *dim. molto* *p* *mp*
 heart has ceased to stir; On-til the morn-ing of E--ter-ni-ty her rest shall

T *f* *dim. molto* *p* *mp*
 heart has ceased to stir; On-til the morn-ing of E--ter-ni-ty her rest shall

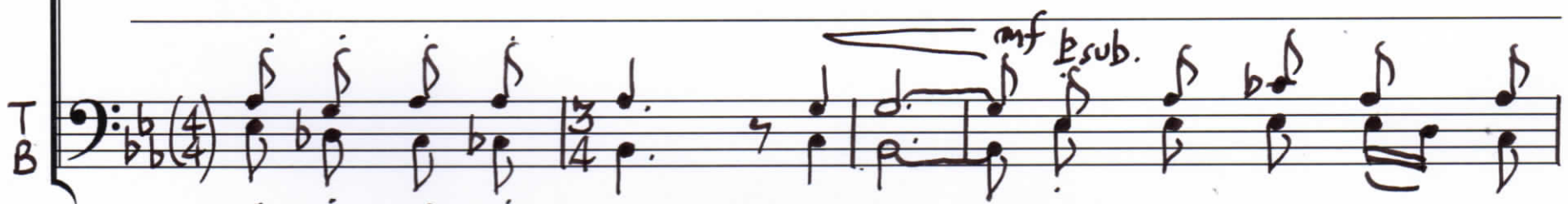
B *f* *dim. molto* *p* *mp*
 heart has ceased to stir; On-til the morn-ing of E--ter-ni-ty her rest shall

(Half-bar)

-30-



not be-gin nor end, but be; And when she wakes she



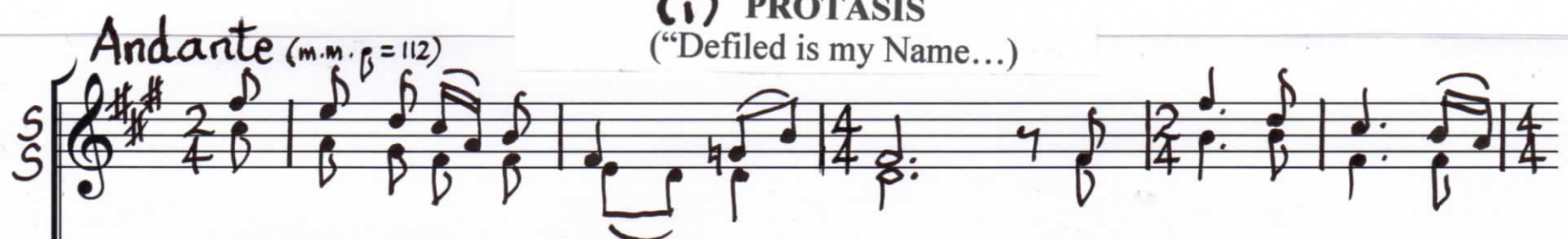
will not think it long.



9. PROTASIS, LAMENT & EPITAPH (Dur^a: 5'00")

(STANZAS composed by **QUEEN ANNE BOLEYN** after
condemnation to death, with **EPITAPH**
by her brother **LORD ROCHFORD** composed on the eve of
his execution) :

(i) **PROTASIS** ("Defiled is my Name...")



(v.1) De--fil-ed is my name full sore that I may say, for



S
S

ev-er-more, Fare-well to joy;— a-dieu,— com-fort [v.2] For wrong-ful--

A
A

cresc.---

(Half-bar)

S
S

-ly ye judge— of me. Un—to my fame— a mor-tal— wound:— Say

A
A

f ff

S
S

what ye list, it may—not be, Ye seek for that— shall not be— found.—

A
A

ppp

Un poco allegro (m.m. = 120)

(ii) LAMENT

("O Death, rock me asleep...")

S
S

[v.1] O— Death,— rock me a-sleep,— Bring on my— qui-et— rest;— Let

A
A

cresc.--- mp p

S
S

pass— my ve-ry— guilt-less— ghost Out of my care--ful breast.— Ring

A
A

cresc.--- mp mf p mp

cresc. *mf* *f* *ff* *dim.* *Ritento* *p*

S out the dole-full knell Let its sound my death tell, For

A *cresc.* *mf* *f* *ff* *dim.* *p*

Molto meno mosso (m.m. $\text{♩} = 96$)

S *mf* *f* *dim.* *p* (S.unis.)

I must die, There's no re-me-dy, For now I die!

A *mf* *f* *dim.* *p* (A.div)

TEMPO COME PRIMO (m.m. $\text{♩} = 120$)

(soprani all'unisono) *cresc.* *f* *dim.* *mf* *cresc.* *ff* *mf* *ff* *dim.* *molto* *p*

S [v.2] My pains who can ex-press? Al-as! they are so strong, My

(alti divisi) *cresc.* *f* *dim.* *mf* *cresc.* *ff* *mf* *ff* *dim.* *molto* *p*

A *cresc.* *f* *dim.* *mf* *cresc.* *ff* *mf* *ff* *dim.* *molto* *p*

S *mf* *cresc.* *f*

do-lour will not suf-fer strength, My life for to pro-long! A-lone, in

A *mf* *cresc.* *f*

(Half-bar)

S *dim.* *mp* *mf*

pri-son strange, I wail my des-ti-ny. Woe, worth this cru-el

A *dim.* *mp* *ff* *mf*

cresc. poco a poco ----- *ff* > , Più mosso

S hap, that I should taste this mi-se--ry! ----- [v. 5] Fare-well, - my plea-sures

cresc. poco a poco ----- *ff* > ,

A A

S *mf* ----- *mp* crescendo molto -----

past; ----- Wel-come my pre-sent pain: ----- I feel my tor-ments so in--

mf ----- *mp* crescendo molto -----

A A

(Half-bar) *ff* *subito p* ----- *pp* *f sub.*

S --crease, - That life can-not re--main. ----- Sound now the pass-ing

ff *subito p* ----- *pp* *f sub.*

A A

S *mf* ----- *mp* ----- *cresc.* -----

bell, ----- Rung is my dole-ful knell, ----- For its sound my death doth

mf ----- *mp* ----- *cresc.* -----

A A

mp mezzo voce

S ----- *f* ----- *mp mezzo voce*

tell. ----- Death doth draw nigh, ----- Sound the knell dole-ful--

f ----- *mp mezzo voce*

A A

Molto meno mosso

Segue

Unis.)

f (in voce normale) dim. - - - - - *ppp*

-ly, For now I die!

f (in voce normale) dim. - - - - - *ppp*

-ly, For now I die!

ppp Fare - - -

ppp Fare - - -

(iii) EPITAPH
("Farewell, my Lute...")

Adagio, pieno di rammarico

p

Fare--well, Fare-well, Fare-well,

p

mp *cresc.* - - - - - *mf*

well, my lute, this is the last La-bour that thou and

mp *cresc.* - - - - - *mf*

S
S

Fare----well, — Fare-well. —

A

T

I — shall waste, — For end-ed is that we be--gan. — Now is the song both

Bar B

S
S

Fare---- well, — Fare---well — Fare-well, Fare--well.

A

T

sung— and past: — My lute, be still, — for I have done. —

Bar B

10. "A Ballad of Dreamland" (Algernon Charles Swinburne)

Allegro (m.m. ♩ = 52)

(Dur. 3' 50")

S
A

[v.1] I hid my heart in a nest of ro-ses, Out of the sun's way, hid-den a-

T
B

mp cresc. mf mp

(Half-bar)

S
A

-part; In a soft-er bed than the Soft white snow's is, Un-der the ro-ses I

T
B

S
A

hid-my heart. Why would it sleep not? Why should it start, When ne-ver a

T
B

mf mp cresc. mf

(Half-bar)

S
A

leaf of the rose-tree stirred? What made sleep flut-ter his wings and part?

T
B

sub. crescendo

S
A

On-ly the song of a se-cret bird. [v.2] Lie still, I said, for the wind's wing

T
B

Tempo come primo

(Half-bar)

cresc. --- mf --- f

p sub.

S A

T B

clo-ses, And—mild leaves muf-fle the keen sun's dart;— Lie—still for the

mp p mf dim. --- mp

S A

T B

wind on the warm seas do-zes, And the wind is un-quiet-er—yet than thou art.—

← d = d →

cresc. --- mf p cresc.

S A

T B

Does a—thought in thee still as a thorn's wound smart? Does the—fang still fret thee of

(Half-bar) --- mf mp cresc. f

← d = d →

S A

T B

hope de--ferred?—What bids the lips of thy sleep—dis-part? On--ly the

Tempo come primo

mf mp 3 bbb mf

S A

T B

song of a se--cret bird.—(v.3) The green land's name that a charm—en-

(Half-bar)

sub. p cresc. mf

S A

clo-ses It ne-ver was writ in the tra-vel-ler's chart, And sweet on its

T B

(Half-bar)

S A

trees as the fruit that grows is; It ne-ver was sold in the mer-chant's mart. The

T B

← d = d →

cresc. mp

S A

swal-lows of dreams through its dim fields dart, And sleep's are the tunes in its

T B

cresc. mf

tree-tops heard; No hound's note wa-ken's the wild-wood hart, On-ly the

T B

lunga f mp mf dim. mp

ENVOY
Tempo come primo

sfz pp cresc. ---

S A

song of a se-cret bird. In the world of dreams

T B

Soprano (S) and Tenor (T) staves. Key signature: one sharp (F#). Time signature: 6/8. Dynamics: *p*, *cresc.*, *mp*, *f*, *p subito*.

I have cho-sen my part - To sleep for a sea-son and hear no word of

Soprano (S) and Tenor (T) staves. Key signature: one sharp (F#). Time signature: 2/4. Dynamics: *cresc.*, *mf*, *f*. Markings: *lunga*, *pp*, *3*. A bracket above the staff indicates *d=d*.

true love's - truth or of light love's art, On - ly the song of a

Soprano (S) and Tenor (T) staves. Key signature: one sharp (F#). Time signature: 3/2. Dynamics: *mp*, *mf*, *lunga dim. molto*, *ppp*. Markings: *lunga*, *se - - - cret*, *bird.*

se - - - cret bird.

TRIPTYCH II - On Sleep

11. "Sleep" (Samuel Daniel)

(Durⁿ: 2' 53")

Andante tranquillo (m.m. ♩ = 104)

Soprano (S) and Tenor (T) staves. Key signature: one sharp (F#). Time signature: 6/8. Dynamics: *mf*, *dim.*, *mp*, *f*. Markings: *mf*, *dim.*, *mp*, *f*.

Care - - charm - er Sleep, son of the sa - ble Night, Bro - - ther to Death

S in si-lent dark-ness born, — Re-lieve my lan--guish and re-store the light; —

T in si-lent dark-ness born, — Re-lieve my lan--guish and re-store the light; —

S With dark for-get-ting of my care re-turn. — And let the day be

T With dark for-get-ting of my care re-turn. — And let the day be

S time e-nough to mourn the ship-wreck of my ill---ad-ven-tured youth: —

T time e-nough to mourn the ship-wreck of my ill---ad-ven-tured youth: —

S — Let wa-king eyes suf-fice to wail their scorn, — With-out the

T — Let wa-king eyes suf-fice to wail their scorn, — With-out the

S tor-ment of the night's un-truth. — Cease, — dreams, —

T tor-ment of the night's un-truth. — Cease, — dreams, —

SESTET

the i-ma-ges of day-de-sires, To mo-del forth the pas-sions of the
 mor-row; Still let me sleep, em-bra-cing clouds in vain, And
 ne-ver wake to feel the days dis-dain.

12. "Care-charming Sleep" (John Fletcher)

Andante tranquillo (m.m. $\text{♩} = 104$)

Care - - charm-ing sleep - - thou eas-er of all - - woes,
 Bro-ther to Death - - sweet-ly - - thy - self dis-pose On this af-flic-ted

A *mp* *mf* *f* *dim.* *mf* *mp* *p* *cresc.*
 prince. Fall like a child in gentle showers Give no-thing

B *mp* *mf* *f* *dim.* *mf* *mp* *p* *cresc.*

A *f* *subito* *pp* *ppp* *mp cresc.*
 that is loud, Or pain-ful to his slum-bers; ea-sy, light, And

B *f* *subito* *pp* *ppp* *mp cresc.*

A *mf.* *dim.* *mp* *mf* *2*
 as a pur-ling stream, thou son of Night, Pass by his troub--led


B *mf* *dim.* *mp* *mf* *2*

A *mf* *dim.* *p* *mf*
 sen-----ses. Sing his pain, Like hol-low mur-muring wind or sil-ver rain.


B *mf* *dim.* *p* *mf*

A *mp* *mf* *dim.* *mp*
 In-to this prince gent-ly, oh gent-ly slide. And kiss

B *mf* *dim.* *mp*

A 

him in-to slum-bers like a bride.

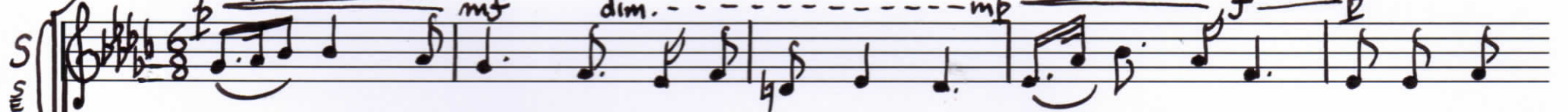
B 

13. SYZYGY: "Sleep, Care-charming Sleep"

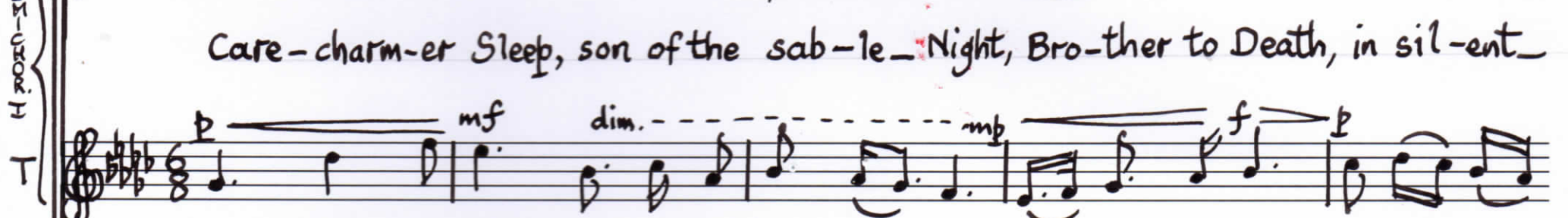
(Nos. 11 & 12 performed simultaneously)


Andante tranquillo (m.m. ♩ = 104)


(Dur.: 2' 53")

S 

Care-charm-er Sleep, son of the sab-le Night, Bro-ther to Death, in sil-ent

T 

A 

B 

(Half-bar)

S 

dark-ness born, Re-lieve my lan-guish, and re-store the light;

T 

A 

Care --

B 

S
s/c I
T
A
s/c II
B

With dark for-get-ting of my care re-turn. And let the day be
-charm-ing sleep thou ea-ser of all woes,

mp cresc. mp cresc.

S
s/c I
T
A
s/c II
B

time e-nough to mourn the ship-wreck of my ill-ad-
Bro-ther to Death sweet-ly thy-self dis-

mf f dim. mp mf f dim. mp mf f dim. mp

(Half-bar)

Handwritten musical score for Soprano (S), Alto (A), Tenor (T), and Bass (B) parts. The score is in 3/4 time and features dynamic markings (f, dim., mp, mf, cresc.) and phrasing slurs. The lyrics are: --ven-tured youth: Let wa-king eyes suf-fice to --pose On this af-flic-ted prince. Fall like a child

Handwritten musical score for Soprano (S), Alto (A), Tenor (T), and Bass (B) parts. The score is in 3/4 time and features dynamic markings (f, mp, sf, mf, dim., cresc.) and phrasing slurs. The lyrics are: wail their scorn, With-out the tor-ment of the night's un-- in gen-tle showers. Give no-thing that is loud,

SESTET

dim. ppp p cresc. f mf cresc. f

S S/C I -truth _____ Cease, _____ dreams, _____

dim. ppp p cresc. f mf cresc. f

T

p subito pp ppp mp cresc. mf

A S/C II — Or pain-ful to his slum-bers; ea-sy, — light, — And as a

p subito pp ppp mp cresc. mf

B

(Half-bar)

dim. mf mp mf mf

S S/C I the i---ma-ges of day de-sires, To mo-del forth the

dim. mf mp mf

T

dim. mp mf

A S/C II pur---ling stream, — thou son — of Night, Pass by his

dim. mp mf

B

Un poco meno mosso

f *mp* *dim.* *pp* *mp*

pas-sions of the mor--row; Still let me sleep, em--

f *mp* *dim.* *pp* *mp*

troub--led sen-----ses. Sing his pain, Like hol-low mur-muring

mp *mf* *dim.*

(Half-bar)

cresc. *mf* *mp* *cresc.* *mf*

-bra-----cing clouds in vain, And ne-----ver wake to

cresc. *mf* *mp* *cresc.* *mf*

wind or sil-ver rain. In-to this prince gent-ly, oh, gent-ly slide.

p *mf* *mp* *mf* *dim.*

p *mf* *mp* *mf* *dim.*

dim. --- mp dim. --- p

feel the day's dis- - - - dain.

dim. --- mp dim. --- p

And kiss him in-to slum-bers like a bride.

dim. --- p

14. RONDEAU - "In After Days"

(H. Austin Dobson)

(Durⁿ: 1' 36")

Largo, serioso (mm ♩ = 52)

← ♩ = ♩ →

In

[v.1] In af-ter days when grass-es high O'er-top the stone where I shall

dim. --- mf dim. --- p

(Half-bar)

cresc. --- mf

lie, Though ill or well the world ad-just My slen-der claim to hon-oured dust, I

cresc. --- mf

dim. --- p

shall not ques-tion or re-ply. [v.2] I shall not see the morn-ing sky; I

dim. --- p cresc. --- p

cresc. *mp* *dim.* *pp*

S
A

shall not hear the night--wind's sigh; I shall be mute, as all men must--

T
B

cresc. *mp* *dim.* *pp*

S
A

In af-ter days! But yet, now li-ving,-- fain were I That some one then should

T
B

Un poco ritenuto *mf* *f* *A Tempo*

S
A

tes-ti-fy, Say-ing - "He held his pen in trust To Art, not ser-ving shame or

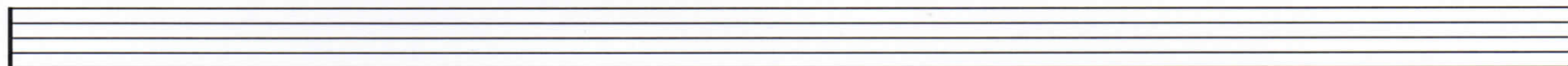
T
B

Ritenuto *Meno mosso* *cresc.* *mf* *p*

S
A

lust." Will none? Then let my me-mo-ry die In af-ter days!

T
B



15. "Margaritae Sorori" (EPITAPH) (W. E. Henley)

Larghetto rassegnatamente (mm ♩ = 64) (Dur.: 3'30")

Soprano (S) and Alto (A) parts:

A late lark — twit-ters from the qui-et skies;
And from the west,
Where the sun, his day's work end-ed,
Lingers as in con-tent, There falls on the
old, grey —
ci-ty An in-flu-ence lu-mi-nous and se-rene, A shi-ning peace.

Tenor (T) and Bass (B) parts:

And from the west,
Where the sun, his day's work end-ed,
Lingers as in con-tent, There falls on the
old, grey —
ci-ty An in-flu-ence lu-mi-nous and se-rene, A shi-ning peace.

Handwritten musical notation includes dynamics (mp, mf, dim., cresc., f), articulation (accents, slurs), and performance markings (Half-bar, 3/4, 4/4).

S A T B

cresc. *mf* *p* *cresc.*

[v.2] The smoke asc-ends in a ro-sy-and-gol-den haze. The spires Shine, and are

S A T B

mf *mp* *cresc.* *f* *p* *cresc.*

changed. In the val-ley Sha-dows rise. The lark sings on. The-

S A T B

mf *dim.* *p* *cresc.* *mf* *f* *ff*

sun, Clo-sing his be-ne-dic-tion, Sinks, and the dark-en-ing air Thrills with a

S A T B

dim. *mp* *cresc.* *mf* *f*

sense of the tri-umph-ing night - Night with her train of stars And her

S A T B

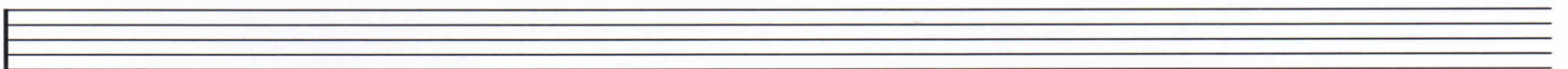
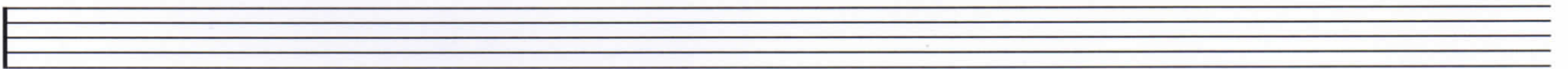
ff *dim.* *mp* *p* *cresc.* *mf* *mp* *cresc.*

great gift of sleep. [v.3] So be my — pass-ing! My task ac --

Handwritten musical score for Soprano (S) and Tenor/Bass (T/B) parts. The music is in 4/4 time. The lyrics are: "comp-lished and the long day done, My wa-ges ta-ken, and". The score includes dynamic markings: *mf*, *dim.*, and *crescendo*. A tempo change is indicated by a bracketed section marked *-52-* and *dim.* followed by a bracketed section marked *crescendo*. The tempo change is marked *ACCELERANDO*.

Handwritten musical score for Soprano (S) and Tenor/Bass (T/B) parts. The music is in 4/4 time. The lyrics are: "in my heart Some late lark sing-ing, Let me be gath-ered to the". The score includes dynamic markings: *f*, *mp cresc.*, and *mp cresc.*. The tempo change is marked *(ACCEL.)* and *A TEMPO*. The tempo change is marked *ACCELERANDO*.

Handwritten musical score for Soprano (S) and Tenor/Bass (T/B) parts. The music is in 4/4 time. The lyrics are: "qui-et west, The sun-down splen-did and ser-ene, Death.". The score includes dynamic markings: *mf*, *mp*, *mf*, *lunga*, *pp dim. bbb --- niente*, and *lunga div.*. The tempo change is marked *A TEMPO*. The tempo change is marked *lunga*.



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